

FOURTH EDITION.

ANCIENT DANCES AND MUSIC

(CURWEN'S EDITION, 5675.)



SIX DANCES FROM PLAYFORD'S "DANCING MASTER"
REVIVED BY NELLIE CHAPLIN.

LONDON: J. CURWEN & SONS Ltd.,
24 BERNERS STREET, W.

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FOURTH EDITION

ANCIENT DANCES AND MUSIC.

Curwen's Edition
No. 5675

SIX DANCE TUNES FROM PLAYFORD'S DANCING MASTER
WITH THE ORIGINAL DIRECTIONS FOR THE DANCES.

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REVIVED BY NELLIE CHAPLIN

COURT DANCES REVIVED 1904.
OLD ENGLISH COUNTRY DANCES REVIVED 1906.

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Foreword.

IN endeavouring to revive the beautiful old dances of the 17th and 18th centuries, I have a twofold object in view—to try to arouse the interest in Dancing as an Art, and to unite it once more to the sister art of music. The dances which have already been represented are those which have been perfected by French art and made familiar as musical examples by the classical suites and lessons of Byrd, Purcell, Couperin, Handel, Bach, etc. These include the Pavane, Galliard, Chaconne, Siciliano, Tarantelle, Rigaudon, Passepied, Canaries, Allemande, Courante, Sarabande, Minuet, Gavotte, Jig.

It is also my aim to prove that the English too have been a dancing nation. This is shown in the charming old set dances of the 17th century which are taken from *Playford's Dancing Master*. The figures require study and practice, but these are well worth the trouble, both for the enjoyment of the dancers and the onlookers. The English dances are suitable for the drawing-room, the garden, or village green; and are typical examples of the early set dances of the country-side. They are specimens of the “*contre-danse*,” which, although it often means something similar to country dance, is not the origin of that term. “*Contre danse*” means a set dance in which the dancers are placed in opposite lines. Some examples can be continued as long as the vigour of the performers allows, or the number of those taking part demands. In the quaint words of Playford, “for as many as will;” some of these are for 4, 6, or 8 dancers only.

The nation which sings and dances has an ever ready medium for innocent and healthful recreation, and at all times, when the arts have taken their proper place in national life, music and dancing have interacted upon each other. The beautiful tunes from the *Playford's Dancing Master* are written for the treble violin alone.

NELLIE CHAPLIN.

138 MARYLEBONE ROAD,
LONDON, N.W.

A Table

EXPLAINING THE CHARACTERS WHICH ARE
SET DOWN IN THE RULES FOR DANCING.

D	Is for Double; a Double is four steps forward and backward, closing both feet.	
S	Is for Single; a Single is two steps closing both feet.	
Wo	Stands for Woman	
We	Stands for Women	
Cu	Stands for couple	
Co	Stands for contrary	
2	} stands for {	Second.
3		Third.
4		Fourth.
<u>.</u>	This is for a strain played once.	
<u>:</u>	This is for a strain twice.	
⊙	This stands for the man.	
○	This stands for the woman.	

Playford's Dancing Master, 1665.

Foreword to the Second Edition

with Figures of the Dances.

THE Dancing Master, or “plain and easie rules for the dancing of Country Dances with the tunes to each dance,” ran through seventeen editions. The first one was published in 1651, and the last in 1728. The figures and directions now added to the music are in the wording of John Playford. Some of the steps and head and arm movements depend upon the music and character of the dance, and must be left to the taste and judgment of the teacher. “All in a Garden Green” and “Stanes Morris” are specimens of kissing dances, reminiscences of a period when kissing formed a natural form of greeting. The charm and variety of them is remarkable, and it is interesting to note how young children will put their own expression into many of them. The movements being so free and natural, they form an excellent physical exercise. Unlike the Morris Dance, which was originally for men only, the collection of dances by John Playford is for both sexes. Their origin is unknown, but probably they form a link between the Morris and the Court dance. The vitality of them both in the form of the dance and the music is wonderful, and they appeal to all classes alike. The dances were revived in 1906, and the six tunes were published in 1908. The interest these have created and the numerous inquiries from teachers for directions for dancing the dances have justified the publication of the steps.

NELLIE CHAPLIN.

138 MARYLEBONE ROAD,
LONDON, N.W.

July, 1910.

All in a Garden Green.

All in a Garden Green.



All in a Garden Green.

For 6 dancers.

All in a Garden Green.

“All in a Garden Green,” to the air in Playford, is a typical example of an early set dance, in which the natural greeting of kissing comes as a particular effect.

Longways for six

⊙ ⊙ ⊙
○ ○ ○

Lead up all a D forwards and back, set and turn S ⊙ That again ⊙

First man shake his own woman by the hand, then the 2 then the 3 by one hand, then by the other, kisse her twice and turn her ⊙ shake her by the hand, then the 2, then your own by one hand, then by the other, kisse her twice and turn her ⊙

Sides all, set and turn S ⊙ That again ⊙

This as before, the We doing it ⊙

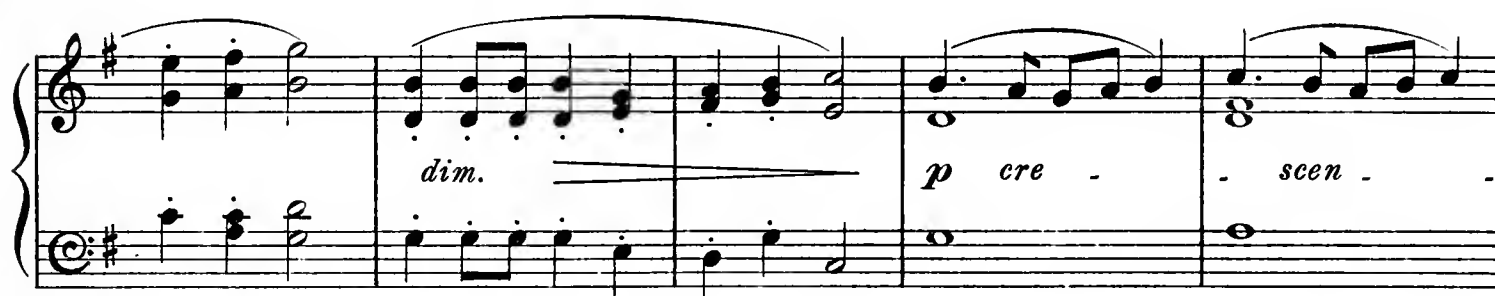
Arms all, set and turn S ⊙ That again ⊙

This as before, the men doing it ⊙

ALL IN A GARDEN GREEN.

Lightly and tenderly. ♩ - 92.

PIANO.



Dargason or the Sedany.

Dargason or the Sedany.



A Step in the Dargason.

For 6 or 8 dancers, or "as many as will."

Dargason or the Sedany.

“Dargason,” a popular dance, by all accounts, of the time of Henry VII, is another distinctive type of a dance which grows like the old “cumulative” folk-songs—of which the “House that Jack built” is a readily recognizable instance—as it proceeds. It is peculiar in that the dancers, standing in a row facing the spectators, begin in the middle.

For as many as will, standing thus ⊙ ⊙ ⊙ ⊙ ⊙ ⊙ ⊙ ⊙

First man and Wo sides once, set and turn S ⋮ Pass forward each to the next sides, set and turn S ⋮ As much to the next ⋮ and so forward and back till you come to your places where you began.

Arms all, as you sided, till you come to your own places.

The single Hey all handing as you pass till you come to your places.

DARGASON or THE SEDANY.

Briskly and well marked. ♩ = 120.

PIANO.

The musical score is written for piano in 6/8 time, featuring a key signature of one flat (B-flat). It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (p) dynamic and includes accents (^) on the first and third notes of the bass staff. The second system introduces a fortissimo (ff) dynamic in the bass staff. The third system continues with a fortissimo (f) dynamic in the bass staff. The fourth system concludes with a fortissimo (ff) dynamic in the bass staff. The melody in the treble staff is characterized by eighth-note patterns and slurs, while the bass staff provides a steady accompaniment of eighth notes. The piece ends with a double bar line.

*Repeat as many times as is
necessary for the Dance.*

5675

13

The steps of this dance will be found in Curwen's Edition, No. 5681, Price 2/-

Hampstead Heath.



A Step in Hampstead Heath.

For 8 dancers.

Stampstead Fleeth.

A charming bright dance, breathing the air of the country,
and happy holidays.

Longways for as many as will ☉ ☉ ☉ ☉
 ☉ ☉ ☉ ☉

The first Cu lead down to the 4th Cu. The first man turn the
4th Wo, and the first Wo turn the 4th man with her right hand
and her partner with her left $\dot{_}$. Then turn the 3rd Cu and your
partners as before, then the 2nd Cu then your partner $\dot{_}$.

Then cross over every Cu below the 4th and take your partner by
both hands and draw quite round every Cu till you come to the
top $\dot{_}$.

Change places with the second Cu and cast off, Right and Left
quite round, and turn your partner.

From Playford Edition of 1713.

HAMPSTEAD HEATH.

With spirit. ♩ = 138.

PIANO. *f*

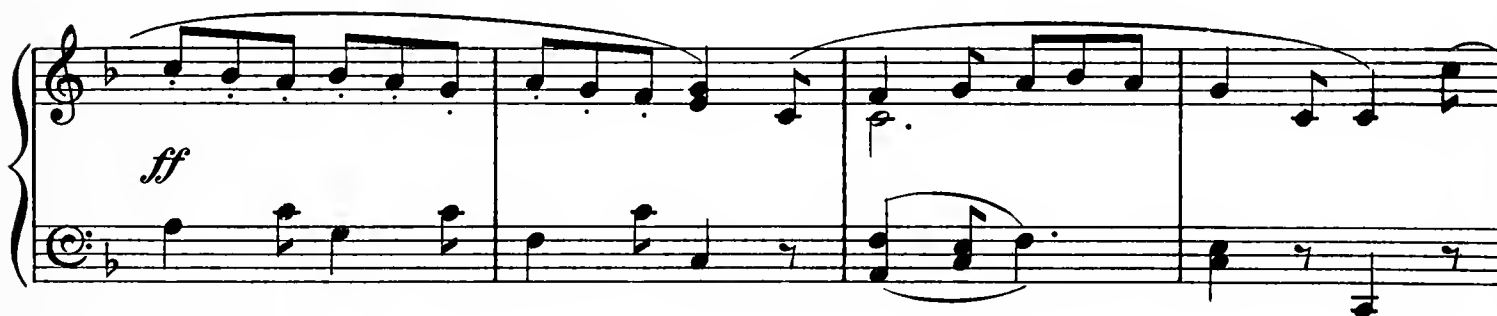
The first system of music is in 6/8 time, marked 'PIANO' and 'f' (forte). It consists of two staves. The right staff has a treble clef and a key signature of one flat (B-flat). The left staff has a bass clef and the same key signature. The music features a melody in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand with eighth notes and rests.

The second system continues the melody from the first system. It features a long slur over the right-hand staff, indicating a continuous melodic line. The left hand continues with a steady eighth-note accompaniment.

ff

The third system begins with a dynamic marking of 'ff' (fortissimo). The melody in the right hand continues with a similar rhythmic pattern, while the left hand maintains the eighth-note accompaniment.

The fourth system concludes the piece. It features a final melodic phrase in the right hand, ending with a long note, and a corresponding final accompaniment in the left hand.



Once I loved a maiden fair.



A Step in "Once I loved a maiden fair."

Once I loved a maiden fair.

This is the dance set to the well-known beautiful old song. The words of the song and actions of the dancers are peculiarly suited to each other.

Once I loved a maiden fair,
But she did deceive me ;
She with Venus might compare
In my mind, believe me.
She was young, and among
All our maids the sweetest ;
Now I say, Ah, well-a-day !
Brightest hopes are fleetest.
I the wedding ring had got,
Wedding-clothes provided,
Sure the Church would bind a knot
Ne'er to be divided.

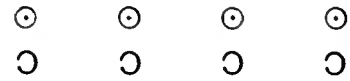
Married we straight must be,
She her vows had plighted :
Vows, alas ! as frail as glass—
All my hopes are blighted.
Maidens, wav'ring and untrue,
Many a heart have broken ;
Sweetest lips the world e'er knew
Falsest words have spoken.
Fare thee well, faithless girl !
I'll not sorrow for thee ;
Once I held thee dear as pearl.
Now I do abhor thee.



A Step in "Once I loved a maiden fair."

Once I loved a maiden fair.

Longways for as many as will



Lead up all a D and back ⋮ Set and turn S ⋮ that again ⋮
That again ⋮

First man and Wo meet a D and back ⋮ then the first Wo and 2 man as much ⋮

The 1 man change with the 2 he into her place and she into his ⋮
The first Wo and 2 man as much do thus to all the rest following.

The 1 man take the 2 man in his right hand and the 1 Wo the 2 Wo in the left hand, and meet a D and back ⋮ That again ⋮

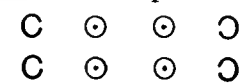
Then meet and go through between each other, the uppermost man about his Wo and the 2 man between the first Wo and his own, and turn your faces each to your own being in the Co places ⋮
Then take hands and go half round and fall the 1 Cu in the 2 Cu place ⋮ Do thus to all the rest following.

The 1 man take his Wo in his left hand, and the 2 man take his Wo in his right hand, and fall back a D and meet again ⋮
That again ⋮

First man cast off his Wo, casting off at the same time into the 2 place, the 2 Cu following them, till they come to their own places ⋮
Cast off again, and stay the first Cu in the 2 Cu place ⋮ Do thus to all the rest following.

If the song is sung with the Dance the singer should commence at the second figure.

It is also effective to place the dancers thus



ONCE I LOVED A MAIDEN FAIR.

Tenderly and with expression. ♩ = 100.

PIANO.

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system begins with a repeat sign and a mezzo-piano (*mp*) dynamic marking. The melody is characterized by flowing eighth and sixteenth notes, often beamed together, and is supported by a harmonic accompaniment in the bass. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

Trenchmore.

Trenchmore.



A Step in Trenchmore.

For 8 dancers.

Trenchmore.

A dance popular in the time of Queen Elizabeth, it is full of rollicking jollity.

Longways for as many as will ⊙ ⊙ ⊙ ⊙
 ⊙ ⊙ ⊙ ⊙

Lead up all a D forward and back 3 times, cast off meet below, and come up, do so three times. First Cu go down under the 2 Cu arms, the 3 come up under the first, do this forward and back twice or thrice.

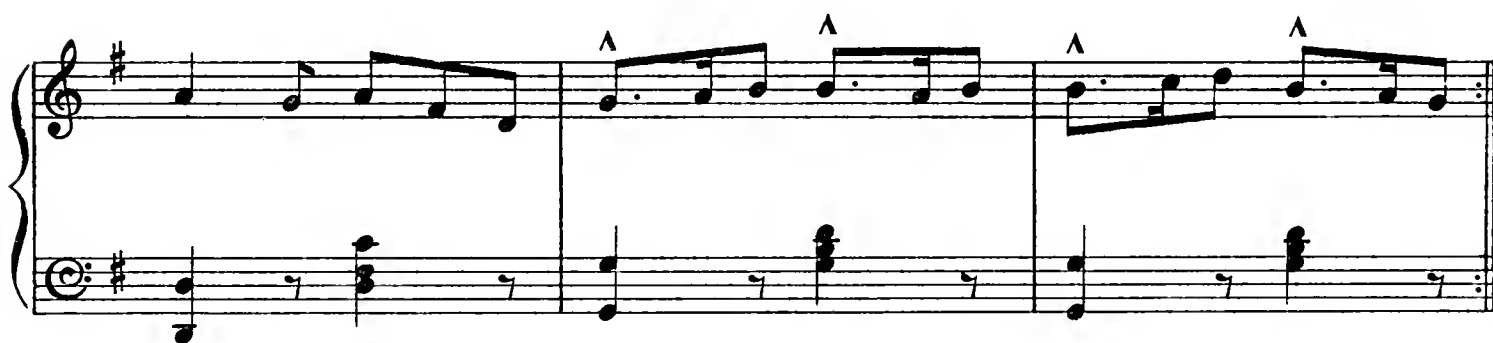
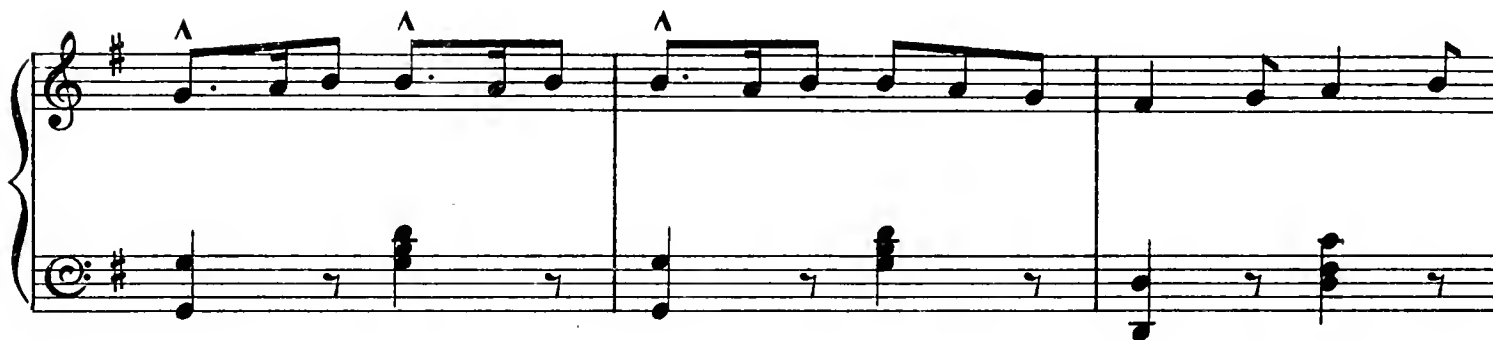
First man set to the 2 Wo then to his own, then to the 3 Wo then to his own, then to the 4 Wo then to his own, and so to all the We and men, then your Wo do the same, then arm them as you set to them, arming your Wo then your Wo as much.

Lead up again, then turn your Wo with your right hand, and the 2 with your left, your Wo falling as you turn, till you come to your place, then your Wo do the same, you following her, the rest doing their changes.

TRENCHMORE.

Strongly and well marked ♩. = 132.

PIANO.



*Repeat as many times as is
necessary for the Dance.*

Stanes Morris Dance.

Stanes Morris Dance.



A Step in Stanes Morris.

Stanes Morris Dance (^{With}Voices).

This, like "All in a Garden Green," is a kissing dance, and as in all the other dances gives one an impression of fresh country life.

Come, ye young men, come along,
With your music, dance, and song;
Bring your lasses in your hands,
For 'tis that which love commands.
Then to the maypole haste away,
For 'tis now a holiday.
'Tis the choice time of the year,
For the violets now appear;
Now the rose receives its birth,

And pretty primrose decks the earth.
Then to the maypole haste away,
For 'tis now a holiday.
When you thus have spent your time
Till the day be past its prime,
To your beds repair at night,
And dream there of your day's delight.
Then to the maypole haste away,
For 'tis now a holiday.

Longways for as many as will

⊙ ⊙ ⊙ ⊙
○ ○ ○ ○

Lead up all a D for-
ward and back ˘
That again ˙

All a D to the left
hand ˘
Back again ˙

Set and turn S ˘
That again ˙

First man go down
between the rest to
the last Wo ˘ Sides
once with her ˙

Take her by one
hand ˘
Then by the other
˙

Turn her half about,
holding both hands,
as much the other
way ˘ Bring her
up ˙

Lead up as at the
first time ˙

As at the first time
˙

As at the first time
˙

This as the 2 time ˙

As the 2 time ˙

As the 2 time ˙

Do thus till you have fetcht up all the We.

If the dance is accompanied by
Voices the first two lines of each
verse should be repeated. During
the second figure and repetitions
the voices cease.

STANES MORRIS DANCE.

Brightly and well marked. ♩ = 116.

PIANO.

The musical score is written for piano in 4/4 time, with a key signature of one sharp (F#). It consists of five systems of music, each with a treble and bass staff joined by a brace. The first system begins with a repeat sign and a first ending bracket. The second system continues the melody and accompaniment. The third system starts with a piano (*p*) dynamic marking. The fourth system includes a crescendo (*cresc.*) marking. The fifth system concludes the piece with a double bar line and repeat dots. The melody is primarily in the treble staff, while the bass staff provides a steady accompaniment of chords and single notes.

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